GCE A LEVEL MARKING SCHEME

SUMMER 2022

A LEVEL (NEW)
ENGLISH LITERATURE - UNIT 3
1720U30-1

INTRODUCTION

This marking scheme was used by WJEC for the 2022 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCE A LEVEL ENGLISH LITERATURE

UNIT 3: POETRY PRE-1900 AND UNSEEN POETRY

SUMMER 2022 MARK SCHEME

MARKING GUIDELINES

General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document "*Instructions for Examiners*" sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking:

- Make sure that you are familiar with the assessment objectives (**AO**s) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.

- Familiarise yourself with the questions, and each part of the marking guidelines.

- The mark-scheme offers two sources of marking guidance and support for each Section:

  - **'Notes' on the material which may be offered in candidates' responses**
  - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**

- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.

- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.

- Decide which mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.

- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.

- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.

- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly, there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.

- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.

- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.

- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g.?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

- In this unit, candidates are required to answer two questions, one from Section A and one from Section B. Questions in Section A are divided into two parts. Part (i) is to be marked out of 15 marks and Part (ii) is to be marked out of 45 marks. Section B is to be marked out of 60 marks. A total of 120 marks is the maximum possible for this unit.

- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.

Prior to the Conference
Examiners are asked to go carefully through the examination paper prior to the conference and to consider all of the questions on the paper, so that any queries may be put to the Principal Examiner. **Then about 10 scripts should be provisionally assessed**, so that an idea of standards and of candidates' response to the paper is formed. If possible, these scripts should represent a range of ability and of question choice. Any marking on scripts at this stage must be in pencil, not in red.

At the Conference
Duplicated specimen scripts will be marked at the conference and will form the basis for discussion, but it is important that a broader survey of scripts has been undertaken prior to the meeting by each examiner. This will underpin and inform the discussion and marking on the day.

After the Conference
After the standard has been set at the conference, re-mark your original scripts. Send a sample of 10 scripts to the Principal Examiner, ensuring they cover a wide spread of marks. Include a stamped, addressed envelope. Always record full details of any script sent to the Principal Examiner, including the mark. **Mark in red**, but when the Principal Examiner makes his/her response to your sample, be prepared to make whatever adjustment is necessary to the scripts marked so far.

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **TUESDAY, 5 JULY.**

The following guidelines contain an overview, notes, suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme, however, should not be regarded as a checklist.

Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the texts other than those mentioned in the mark scheme.

English Literature essays involve personal responses and arguments/discussions may be conducted in a wide variety of relevant and effective ways. Choices of material for discussion will vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples noted below. Examiners are reminded that <u>it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach</u>.

Section A: Pre-1900 Poetry

Mark allocation

		AO1	AO2	AO3
Part (i)	**15**	**5**	**10**	
Part (ii)	**45**	**10**	**5**	**30**

We will reward well-informed and well-organised responses which are creatively engaged and which make use of appropriate terminology (AO1). Candidates will also need to demonstrate their analytical skills as they explore poets' use of language, imagery and literary devices (AO2).

In the rubric for this part (ii) of Section A, candidates are reminded to take account of relevant contexts, AO3 (this is the most heavily weighted single objective). We should expect to see significant reference to contextual materials but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful here insofar as they illuminate the critical reading and appreciation of texts.

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches which candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then dictate a numerical mark.

Section A: Pre-1900 Poetry

Q1	Geoffrey Chaucer: *The Merchant's Prologue and Tale* (Cambridge)
(i)	**Re-read lines 948-972 from "'Now wyf,' quod he…" to "'and lat us rome aboute.'" How does Chaucer present Januarie's love for May in these lines?** [15]
AO1	Informed responses will demonstrate clear knowledge of this narrative poem. We will reward creatively engaged responses for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of narrative poetry. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology. Writing in Band 1 is likely to be brief and narrative/descriptive but might assert some basic ideas about the presentation of Januarie's love for May. In Band 2 we should expect to see more sustained efforts to engage with the text and the task in relatively clear if not accurate language. Band 3 responses will be more consistently relevant and accurate with a clearer grasp of Chaucer's presentation of Januarie's love for May. Band 4 responses should demonstrate a sound grasp of the nature of Januarie's love with consistently fluent and appropriate expression. In Band 5 we should see an increasingly sophisticated and creative response which shows a confident engagement with the task. Candidates might comment on: • Januarie's possessiveness; no one in the garden but them and has just made sure the gate is fast shut, and 'I thee chees' • the rich irony of the passage; they are not the only ones in the garden; May is not so true, etc • Januarie's insecurity; reminds her to be true more than once • The transactional nature of the relationship; the promise of 'al myn heritage' etc • Januarie's awareness of the age gap and how this affects his behaviour • his religious hypocrisy; he associates his marriage with God but he is after a different kind of 'blisse'.
AO2	Some of the features which candidates might choose for analysis include: • irony; especially constant use of 'trewe' to refer to May, and to his own 'love' for her which is 'verray' • the use of rhyme, especially for comic and satiric purposes: so'knyf'/'wyf' reminds us of the pain she will cause him; 'thee'/'see' of what he will not see; 'blisse'/'kisse' of his hypocrisy and lust; 'beautee'/'elde of me' his foolishness; etc • imperative tone, in expressions such as 'doutelees' and 'withouten doute', 'I wol telle yow why', to remind May who is boss; he chose her • religious references, at least four references to God; revealing hypocrisy as Januarie tries to assert the holiness/genuineness of his marriage • exaggerated language; 'I best love', 'oonly for the love', 'depe enprented', 'though I sholde die' etc, does it suggest insecurity? • key words, especially 'coveitise' and 'covenant' which seem to reflect on each other; the first, in its denial, drawing attention to his lust, the second drawing attention to the true basis of marriage.

(ii)	**With close reference to relevant contexts, consider some of the ways in which Chaucer shows us a world in which desire is always mistaken for true love.** [45]
AO1	Candidates might comment on: - courtly love roles and rituals; Damyan immediately 'falls in love', showing superficial feelings, clearly desire drives the plotting of both Damyan and May - Pluto and Proserpina story also one of desire, centred on rape - view of women mainly as man's 'paradis terrestre, and his disport' - little reference to love as such in descriptions of marriage, not in those from the Bible or from legend (Paris and Helen for example) - desire drives Januarie's search for a young wife; he is looking for 'pleasaunce' - The debate between Placebo and Justinus about marriage barely mentions love - Januarie's first view of May is all about how she looks, her youth and beauty and how 'he might han hire al' - the description of the marriage night centres on physical desire - ironic use of language of love; 'blisse' in particular constantly undercut by physical, carnal associations.
AO2	Some features candidates might discuss include: - language of courtly love, in particular imagery of fire and burning, and of dying - passages of description of desire, such as the marriage night with its sensuous language, or the detailed, rich passage describing aphrodisiacs - imagery linked to the Bible, especially to Paradise, the garden of Eden, the tree; May is the 'fruit of his tresor', Januarie's 'paradis', Januarie compares himself to the 'tree that blosmeth' – all these references remind the reader of desire and deception, the story of Adam and Eve - Januarie's obsession with May's youth and beauty; she is 'buxom', 'hir middel smal, hire armes longe and sklendre'.
AO3	Candidates must engage with the textual focus in the question, in this case love and desire. Some of the key contextual points which could be rewarded if used relevantly in responses to the question are suggested below. Some of the key contexts might include: - biblical references and images: such as Paradise, the Tree, the garden; marriage relationships; Solomon 'a lecchour and an idolastre' - classical references: such as Venus, Paris and Helen, Ovid - courtly love references: to the Romance of the Rose, the behaviour of Damyan and May, courtly love language such as 'langwissheth', 'brenneth', dieth for desir' etc - Claudian's 'The Rape of Proserpina', probable source for the story of the pagan gods in the garden. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2 there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3 contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of contexts.

Q2	John Donne: *Selected Poems* (Penguin Classics)
(i)	**Re-read 'The Sun Rising' on pages 6-7. Examine how Donne makes use of the sun in this poem.** [15]
AO1	Informed responses will demonstrate clear knowledge of the poem. We will reward creatively engaged responses for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of narrative poetry. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology. Writing in Band 1 is likely to be brief and narrative/descriptive but might assert some basic ideas about how Donne makes use of the sun. In Band 2 we should expect to see more sustained efforts to engage with the text and the task in relatively clear if not accurate language. Band 3 responses will be more consistently relevant and accurate with a clearer grasp of Donne's use of the sun with consistently fluent and appropriate expression. In Band 5 we should see an increasingly sophisticated and creative response which shows a confident engagement with the task. Candidates might comment on: • the use of the setting of the bedroom • the association of sun and time • the characterisation of the sun as weak and inferior • the use of a wide range of references, from geography, kings and princes, to alchemy • the lovers' argument with the sun; lovers equal the world so sun only has to warm them • how the sun starts as outside irritant, ends up being the lovers' servant • how the sun is above all used to show what the state of being in love is like.
AO2	Some of the features which candidates might choose for analysis include: • the pleasant shock of the opening with its lack of respect • the constant tone of irreverence • the way the emphasis of the first stanza falls on 'Love' at start of the ninth line • use of rich imagery and surprising references to show the beauty of the lover and the power of love, especially in the second stanza • the bold statements, 'She's all states', and use of strong short lines such as 'Nothing else is' • effect of assured, clinching rhymes, as in 'yesterday'/'lay, 'is'/'this', 'everywhere'/'sphere' • metaphysical wit, in the argument shape of the poem, its exaggerations and paradoxes, such as the outrageous conclusion, 'Shine here to us, and thou art everywhere'.

(ii)	**With close reference to relevant contexts, consider some of the ways in which Donne writes about the overwhelming power of love.** [45]
AO1	Candidates might comment on: • love can transform the world; life seemed like a dream before ('The Good Morrow') • love can replace the world, become everywhere ('The Sun Rising') • love can defeat death, ('The Good Morrow'), and overcome separation ('A Valediction Forbidding Mourning') • love can make two people one, in body and soul ('The Ecstasy') • a separation, a lost love is also overwhelming and can reduce you to nothing ('Twicknam Garden', 'A Nocturnal upon St Lucy's Day') • love of God depends on God's love for Donne (Holy Sonnets) • Donne's need to be overwhelmed by God's love ('Holy Sonnet XIV').
AO2	Some of the features which candidates might discuss include: • metaphysical imagery, surprising comparisons, such as the compasses in 'A Valediction Forbidding Mourning', or the use of the flea in 'The Flea', or the way a 'tear' becomes a 'globe' of the world in 'A Valediction of Weeping' • imagery expressing the unity of lovers, as, for example, the way hands are 'firmly cemented' and 'intergrafted' in 'The Ecstasy' • imagery and ideas linked to eyes and looking, important ingredient of love • the tone, often abrupt, sometimes shocking, expressing directness and engagement • more violent language and imagery in some of the Holy Sonnets • importance of sound, patterns and repetition, after all these poems are called 'Songs'; consider, for example, a line such as, 'Let us possess one world, each hath one, and is one' from 'The Good Morrow', repetition and sound emphasising the unity and power of the lovers • the use of the structure of arguments, often complex syntax, taking the reader through the claims about love, frequently concluding in paradoxes, such as the ending of 'The Sun Rising'.
AO3	Candidates must engage with the contextual focus of the question, in this case the overwhelming power of love. Some of the key contextual points which could be rewarded if used relevantly in response to this question are suggested below. Some of the key contexts might include: • geography, in terms of maps, or spheres, or with reference to new discoveries • wide range of other areas of knowledge, such as cosmology, alchemy, even superstition – mandrakes pop up in 'Twicknam Garden' and the 'Song', 'Go and catch a falling star' • Donne had been a soldier, hence references to fighting, sieges and violence • the Bible and religious ideas, especially the centrality of the Cross and sense of sin • poetical forms, especially ballads and sonnets • university education and legal training. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2 there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3 contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of contexts.

Q3	John Milton: *Paradise Lost Book IX* (Oxford)
(i)	**Re-read lines 114-134 from "With what delight…" to "…That destruction wide may range:…" How does Milton present Satan in these lines?** **[15]**
AO1	Informed responses will demonstrate clear knowledge of this narrative poem. We will reward creatively engaged responses for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of narrative poetry. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology. Writing in Band 1 is likely to be brief and narrative/descriptive but might assert some basic ideas about how Milton presents Satan. In Band 2 we should expect to see more sustained efforts to engage with the text and the task in relatively clear if not accurate language. Band 3 responses will be more consistently relevant and accurate with a clearer grasp of Milton's presentation of Satan with consistently fluent and appropriate expression. In Band 5 we should see an increasingly sophisticated and creative response which shows a confident engagement with the task. Candidates might comment on: • focus on destruction, of man and even, as he is aware, of himself • how he is self-absorbed and self-centred • he is someone who can see beauty but not enjoy it • someone who can reason but is not reasonable • Satan as an outcast, not at home anywhere • Satan as complicated and, to a large extent, self-aware.
AO2	Some of the features which candidates might choose for analysis include: • the use of contrasting opposites; 'Pleasures'/ 'Torment', 'good', 'Bane', 'destroying'/'ease' to emphasise Satan's character • complex syntax to show Satan's complicated and 'relentless' thoughts: six semi-colons, two colons, one full stop in this passage; held together by numerous conjunctions and prepositions, especially 'but' and 'for' • repetition of language of destruction; 'destroying', 'destroyed', 'destruction', lines 129-134 • the link between destruction and misery ('woe'), emphasised by alliteration, 'linked in weal or woe,/In woe then; that utter destruction wide may range' • how the end of this passage links to beginning of Book IX: 'a world of woe' the subject of the Book, foreboding note emphasised.

(ii)	**With close reference to relevant contexts, consider some of the ways in which Milton writes about the effects of human free will.** [45]
AO1	Candidates might comment on: • free will left Adam and Eve to a large extent dependent on reason • although they had reason they did not know good and evil • to what extent did they have free will when they were forbidden to eat of the Tree of Knowledge? • free will led to their arrangement to garden separately, leaving Eve more vulnerable • was it free will or other human qualities (love) which led Adam to follow Eve in eating the fruit? • free will led to the Fall, so to shame and guilt and death • free will could be said to have led to the fracturing of their relationship at the end of Book 9; 'Thus they in mutual accusation spent/The fruitless hours, but neither self-condemning/And of their vain contest appeared no end.'.
AO2	Some of the features which candidates might choose for analysis include: • sensuous descriptions of the serpent and the Tree and the taste of the fruit - as challenges to Reason and free will • the frequent descriptions of Eve's beauty and its effects on Adam, again showing limitations of free will • the false reasoning in stages which leads to the disobedience; such as - more work could be done by separating, no harm had come to the serpent despite eating etc • the effect of patterns of sounds especially the alliterative 'd' words and passages reminding the reader of the failure of free will throughout the poem, from the opening lines - 'distrust', 'Disloyal', 'disobedience', 'distance and distaste' and 'Death' to the later 'doom', 'death' and 'Divine displeasure' • the presentation of Satan himself, his energy, guile, rhetoric and destructive focus – a dangerous challenge to their free will.
AO3	The candidates must engage with the contextual focus in the question, in this case the characters of Adam and Eve, their reasoning, decisions and actions. Some of the key contextual points which could be rewarded if used relevantly in response to this question are suggested below. Some of the key contexts might include: • the Bible especially Genesis chapters 2 and 3 for roles of the serpent, and Adam and Eve and the effect of their disobedience • Milton's writings on Divorce and his attitudes to women • Milton's attitude to Kingship (tyranny) and authority • Milton's belief in the importance of individual choice, as emerges in his writings against religious authority (bishops for instance) and on education • the 'Areopagitica' and other writings in defence of freedom of speech and expression and against censorship • his blindness during the writing of Paradise Lost and his consequent emphasis on the inner world, mind and reason. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2 there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3 contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of contexts.

Q4	William Blake: *Poems* selected by Patti Smith (Vintage)
(i)	**Re-read 'The Little Black Boy' on page 82. Examine Blake's presentation of the boy in this poem.** **[15]**
AO1	Informed responses will demonstrate clear knowledge of the poem. We will reward creatively engaged responses for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of narrative poetry. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology. Writing in Band 1 is likely to be brief and narrative/descriptive but might assert some basic ideas about Blake's presentation of the boy. In Band 2 we should expect to see more sustained efforts to engage with the text and the task in relatively clear if not accurate language. Band 3 responses will be more consistently relevant and accurate with a clearer grasp of Blake's presentation of the boy with consistently fluent and appropriate expression. In Band 5 we should see an increasingly sophisticated and creative response which shows a confident engagement with the task. Candidates might comment on: • the relationship of the black boy and the English boy at the start of the poem • how that relationship has changed at the end • the presentation of God • the role of the mother throughout the poem • the use of the natural world, to show the commonality of life • the importance of the idea of the transience of life • whether the last line of the poem is so radical.
AO2	Some of the features which candidates might choose for analysis include: • the use of the first person • the effect of starting with the mother ('My mother bore me') and the use of the mother throughout • the use of contrasts such as black and white, light and shade (grove) • the use of natural imagery of nature, the sun and trees and clouds in particular • the effects of the verse form, in particular rhyme, for example 'wild'/'child', 'love'/'grove', 'knee'/'me', perhaps the ways in which they help to link the black and English boys • the effect of the monosyllabic last line.

(ii)	**With close reference to relevant contexts, consider some of the ways in which Blake presents the cruelty and injustices of society.** [45]
AO1	Candidates might comment on: • suffering caused by authorities, particularly the 'church' and the 'palace' • suffering seen in city life, especially London, in the poem 'London' • the exploitation of particular groups, like the chimney sweepers, the 'harlots', the poor • the church's unjust treatment of people, repressing things linked to the body, like song and dance, things that give 'joy' • injustices of racism, inequality and exclusivity explored and challenged, especially in 'The Little Black Boy' • different views of God, God as Christ who has been a child and known suffering being kinder than the God of the 'Church' • how Blake offers childhood (with its associations of innocence, kindness and natural joy) as an alternative to the cruelty and injustices of the authorities of Church and State.
AO2	Some of the features which candidates might discuss include: • the proverbial vignettes of 'Auguries of Innocence' which often use the natural world to point out cruelties and injustices, simple moral lessons • use of natural images to express joy or misery • particular use of imagery of imprisonment ('chains', 'manacles') to express effects of Religion, and the imagery of darkness, cold etc to express unhappiness and poverty while contrasting imagery of sunshine, blossom etc expresses happiness and joy • effects of contrast, as with the two 'Holy Thursday' poems, what could be possible in the first contrasted with 'Babes reduc'd to misery' in the second • effect of plain, critical statements, such as 'It is a land of poverty' and others like the more sarcastic 'God & his Priest & King…make up a heaven of our misery' • the effects of rhyme in these simple ballad-like poems; the rhymes always focussed on the feeling, emotion of the poem, so, for example, 'cry'/'sigh', 'fear'/'hear', 'Harlot's curse'/'Marriage hearse' all emphasise Blake's anger in the poem 'London' • the importance of seeing, Blake the artist creating bold emblems, and of hearing, often songs of joy in 'Songs of Innocence' and sighs and suffering in so many of the songs in 'Songs of Experience'.
AO3	The candidates must engage with the contextual focus in the question, in this case Blake's presentation of cruelty and injustices. Some of the key contextual points which could be rewarded if used relevantly in response to this question are suggested below: Some of the key contexts might include: • the influence of the French Revolution, 1789, also the year of 'Songs of Innocence' • the effects of eighteenth-century industrialisation on people's lives • life spent in London, apart from three years; his was a city life • growing up in a non-conformist, dissenting culture with its dislike of authority and the established church • his extraordinary, wide eclectic reading: through his religious background the Bible, especially the Old Testament, Bunyan, Wesley's hymns, Watt's 'Divine Songs'; his reading of the great poets, Spenser, Shakespeare and Milton

- the ideas of radical thinkers like Paine and Godwin, and the anti-colonialism and anti-slavery movements
- his artistic background: drawing lessons early on and, from fourteen, his apprenticeship to an eminent engraver; not the 'usual' education of a Romantic poet.

In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2 there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3 contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of contexts.

Q5	John Keats: *Selected Poems* (Penguin Classics)
(i)	**Re-read lines 1-20 (the first two stanzas) of 'Ode to a Nightingale' on page 193. How does Keats present his experience of listening to the nightingale in these lines?** [15]
AO1	Informed responses will demonstrate clear knowledge of the poem. We will reward creatively engaged responses for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of narrative poetry. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology. Writing in Band 1 is likely to be brief and narrative/descriptive but might assert some basic ideas about Keats' presentation of the experience of listening. In Band 2 we should expect to see more sustained efforts to engage with the text and the task in relatively clear if not accurate language. Band 3 responses will be more consistently relevant and accurate with a clearer grasp of Keats' presentation of the experience of listening with consistently fluent and appropriate expression. In Band 5 we should see an increasingly sophisticated and creative response which shows a confident engagement with the task. Candidates might comment on: • Keats begins with his inner state, feeling as though he has been drugged • speaks of an excess of happiness, caused by the nightingale's song • the way the nightingale is so closely identified with nature, especially greenery and summer • the intoxicated mood which is intensified in the second stanza, with more drinking and links to the Mediterranean and wine • how Keats identifies with the nightingale, wishes to escape his own consciousness/self to enter the world of the nightingale • the use of Classical references.
AO2	Some of the features which candidates might choose for analysis include: • density of language associated with drunken, drug-like state, such as 'drowsy', 'hemlock', 'dull opiate', 'Lethe-wards' • use of rhymes such as 'drunk'/'sunk' (which adds to drug-like state) or 'trees'/'ease' which emphasises the enticing, escapist world of the nightingale, and the effects of many rhymes in the second stanza which emphasise the warm, natural world Keats wants to escape into (such as 'earth'/'mirth', 'South'/'mouth', for instance) • the effects of the Classical references, such as 'Lethe-wards', 'Dryad', 'Flora' and 'Hippocrene', perhaps giving the nightingale a timeless, mythological quality • effects of language linked to drinking and the mouth; such as 'emptied …to the drains', 'full-throated ease', 'draught… Cooled….Tasting' , 'purple-stained mouth' • effects of sound, to link Keats and nightingale: 'My heart aches' while the nightingale offers 'full-throated ease'; the poet's drink 'winking at the brim' leads to the nightingale's 'forest dim' • effects of frequent alliteration, such as 'With beaded bubbles…', or 'fade away into the forest' • sound effects; such as in first stanza heavy 'u' sounds to create Keats's state, the lighter 'o' and 'e' sounds of the nightingale's world.

(ii)	**With close reference to relevant contexts, consider some of the ways Keats writes about suffering.** **[45]**
AO1	Candidates might comment on: • suffering caused by love; in 'La Belle Dame sans Merci' • suffering as the result of love not lasting, mentioned in 'Ode on a Grecian Urn' and 'Ode to a Nightingale' • the actual state of being in love can feel like suffering, as experienced by Madeline and Porphyro in 'The Eve of St Agnes' • probably strongest description of suffering, through illness, through beauty and love not lasting, through simply thinking, found in third stanza of 'Ode to a Nightingale' • the suffering caused by those opposed to love, as in 'The Eve of St Agnes' • nature can offer respite to suffering, as in 'The Sea', or an escape from it, as in 'Ode to a Nightingale'.
AO2	Some of the features which candidates might discuss include: • use of medieval, gothic stories and language to express the power, magic and cruelty of love • use of natural settings to create the suffering associated with love, as in the 'withered' landscape of 'La Belle Dame' and the wintry setting ('Ah, bitter chill it was') of 'The Eve of St Agnes' • effect of physical language of pain; 'the anguish moist and fever dew' of the knight in 'La Belle Dame', or the 'burning forehead and a parching tongue' of the 'Ode on a Grecian Urn' • perhaps a detailed analysis of the third stanza of 'Ode to a Nightingale' with its sharp physical descriptions and insistence through the echoing 'Here…Where…Where….Where…Where' of the unavoidable suffering of the world.
AO3	The candidates must engage with the contextual focus in the question, in this case some of the ways in which Keats writes about suffering. Some of the key contextual points which could be rewarded if used relevantly in response to this question are suggested below: Some of the key contexts might include: • his knowledge of Classical legends and references • the influence of other poets especially Spenser, Shakespeare and Milton • influence of medieval, chivalric stories and language • his own experiences of love • Romantic poets' emphasis on feelings and psychological states • family relationships and friends • his knowledge and love of the natural world. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2 there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3 contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of contexts.

Q5	Christina Rossetti: *Selected Poems* (Penguin)
(i)	**Re-read 'From the Antique' on page 27. How does Rossetti present the speaker's feelings in this poem?** [15]
AO1	Informed responses will demonstrate clear knowledge of the poem. We will reward creatively engaged responses for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of narrative poetry. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology. Writing in Band 1 is likely to be brief and narrative/descriptive but might assert some basic ideas about how Rossetti presents feelings. In Band 2 we should expect to see more sustained efforts to engage with the text and the task in relatively clear if not accurate language. Band 3 responses will be more consistently relevant and accurate with a clearer grasp of Rossetti's presentation of the feelings in the poem with consistently fluent and appropriate expression. In Band 5 we should see an increasingly sophisticated and creative response which shows a confident engagement with the task. Candidates might comment on**:** • the depth of sadness right from the start • the situation of being a woman • the development of despair • the use of aspects of the world to emphasise her unimportance • the feeling of having no significance in the world • the sense that no one would even notice her absence • the contrast between the state of the speaker and the rest of the world, natural and human.
AO2	Some of the features which candidates might choose for analysis include: • the effects of the persistent use of repetition from the beginning and throughout the poem • the repetition of 'It's', 'it is' and 'I wish', 'I wish' in the first stanza • the effect of the many 'nots' and 'nothings', especially in stanza 2 and 4 • the use of the first person throughout after 'she said' • the stark, powerful effect of rhymes, such as 'lot'/'not' in the first stanza and 'weep'/'asleep' in the last • the effect of the particular choice of natural objects/images, such as 'grain of dust' and 'drop of water' • the effects of the many monosyllabic lines – lines 3, 7, 9, 13, 14 - in a 16-line poem.

(ii)	**With close reference to relevant contexts, examine how Rossetti makes use of the natural world to explore her thoughts and feelings.** [45]
AO1	Candidates might comment on: • to express expectations and disappointments in love, such as in 'An Apple Gathering' and 'Twice' • to explore the nature of love itself, as in 'Autumn Violets' • to express spiritual states, such as sinfulness or neglect, as in 'They Desire a Better Country' • to explore memories, particularly the effects of relationships • to explore her relationship with God • to show how God's love can defeat despair and failure, as in 'The Greatest of These' • to explore human weaknesses, especially temptation, as in 'Goblin Market'.
AO2	Some of the features which candidates might discuss include: • using natural settings, with plants, weather, time of day, to explore feelings • use of extended comparisons with aspects of nature, as apples in 'An Apple Gathering' and violets in 'Autumn Violets', often to explore love • exploitation of natural imagery and settings to shape and pattern poems • use of natural life of trees, birds, bees etc to explore relationship with God, as in 'The Thread of life' • the use of fruit in particular in 'Goblin Market' to represent temptation and the dangers the senses can lead us into • spring, birds, birdsong can often represent life and optimism, as also in 'Goblin Market' • the use of journeys and their landscapes to represent spiritual states in particular, such as the uphill/downhill paths in 'They Desire a Better Country'.
AO3	The candidates must engage with the contextual focus in the question, in this case Rossetti's use of the natural world to explore thoughts and feelings. Some of the key contextual points which could be rewarded if used relevantly in response to this question are suggested below. Some of the key contexts might include: • influence of the Bible and its symbolic use of natural imagery • Victorian language of flowers • influence of Petrarch and Dante • influence of Romantic poets, Keats and Tennyson, and Shakespeare • Rossetti's deep religious belief, and the influence of the Oxford Movement and Tractarianism • personal grief, deaths of family members, her own ill health, her relationships, especially with Collinson. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2 there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3 contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of contexts.

Unit 3 Poetry Section A part (i) Assessment Grid

Band	AO1 *Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression* **5 marks**	AO2 *Analyse ways in which meanings are shaped in literary texts* **10 marks**
5	**5 marks** • sophisticated, creative and individual response to poem/extract; ideas are thoughtful and response is fully engaged and relevant • confident, perceptive application of literary concepts and terminology • effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	**9-10 marks** • perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning • confident and apt textual support • confident discussion of implicit meaning
4	**4 marks** • clearly informed, engaged and well-structured response with clear knowledge of the poem/extract; • sound and apt application of literary concepts and terminology • expression is accurate and clear; response is organised and shows some evidence of an academic style and register	**7-8 marks** • sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning • secure, apt textual support • sound, secure grasp of implicit meaning
3	**3 marks** • clearly engages with poem/extract; and response is mostly relevant • some sensible use of key concepts and generally accurate use and application of terminology • reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses	**5-6 marks** • purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning • generally clear and accurate textual support • grasps some implicit meanings
2	**2 marks** • attempts to engage with poem/extract; and structure response, though may not always be relevant to the question; response may be restricted to a literal reading • some, though may not always be relevant, use of terminology • expression may feature some inaccuracies	**3-4 marks** • makes some valid points about use of writer's use of language and poetic techniques to create meaning • supports points by some appropriate reference to poems/extract • shows some grasp of implicit meaning
1	**1 mark** • superficial approach to poem/extract; that may show only partial/simple understanding • some grasp of basic terminology, though this may be uneven • errors in expression and lapses in clarity	**1-2 marks** • identifies basic language and stylistic features • discussion tends to be narrative/descriptive in nature • offers some support in the form of quotations or references to poem/extract which may not always be relevant
0	**0 marks:** Response not credit worthy or not attempted.	

Unit 3 Section A part (ii) Assessment Grid

Band	AO1 *Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression* **10 marks**	AO2 *Analyse ways in which meanings are shaped in literary texts* **5 marks**	AO3 *Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received* **30 marks**
5	**9-10 marks** • sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant • confident, perceptive application of literary concepts and terminology • effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	**5 marks** • perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning • confident and apt textual support • confident discussion of implicit meaning	**25-30 marks** • perceptive, productive discussion of significance and influence of contexts • confident analysis of the contexts in which texts are written and received • confident analysis of connections between texts and contexts
4	**7 8-marks** • clearly informed, engaged and well-structured response with clear knowledge of the poems • sound and apt application of literary concepts and terminology • expression is accurate and clear; response is organised and shows some evidence of an academic style and register	**4 marks** • sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning • secure, apt textual support • sound, secure grasp of implicit meaning	**19-24marks** • sound, secure appreciation and understanding of the significance and influence of contexts • sound, secure analysis of the contexts in which texts are written and received • sound, secure understanding of connections between texts and contexts
3	**5-6 marks** • clearly engages with poems and response is mostly relevant • some sensible use of key concepts and generally accurate use and application of terminology • reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.	**3 marks** • purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning • generally clear and accurate textual support • grasps some implicit meanings	**13-18 marks** • clear grasp of significance and influence of contexts • clear grasp of the contexts in which texts are written and received • clear understanding of connections between texts and contexts
2	**3-4 marks** • attempts to engage with poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading • some, though may not always be relevant, use of terminology • expression may feature some inaccuracies	**2 marks** • makes some valid points about writer's use of language and poetic techniques to create meaning • supports points by some appropriate reference to poems • shows some grasp of implicit meaning	**7-12 marks** • acknowledges the importance of contexts • basic grasp of the contexts in which texts are written and received • makes some connections between texts and contexts
1	**1-2 marks** • superficial approach to poems that may show only partial/simple understanding • some grasp of basic terminology, though this may be uneven • errors in expression and lapses in clarity	**1 mark** • identifies basic language and stylistic features • discussion tends to be narrative/descriptive in nature • offers some support in the form of quotations or references to poems which may not always be relevant	**1-6 marks** • attempts to acknowledge the importance of contexts • describes wider contexts in which poems are written and received • attempts to make superficial connections between texts and contexts
0	**0 marks: Response not credit worthy or not attempted.**		

Section B: Unseen Poetry

We will reward well-informed and well-organised responses which are creatively engaged and which make use of appropriate terminology (AO1). Candidates will also need to demonstrate their analytical skills as they explore poets' use of language, imagery and literary devices (AO2).

In the rubric for this section, candidates are also informed that they will need to make relevant connections between poems, even though this is not re-stated in each question.

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then dictate a numerical mark.

Mark allocation

AO1	AO2	AO3
15	15	30

Q6	Compare the presentation of childhood in Poem A: 'Pampas Grass' by Gillian Clarke and in one other poem, either Poem B: 'In the beginning' by Jane Griffiths, or Poem C: 'Childhood' by Edwin Muir, or Poem D: 'The Cool Web' by Robert Graves. [60]
AO1	**Informed** responses will demonstrate clear understanding of the chosen poems. We will reward **creatively engaged responses** for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of **concepts** will be seen in the candidate's awareness of the principles and conventions of poetry. **Accuracy and coherence** will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an **appropriate academic style and register.** Credit will be given for **appropriate use** of terminology.
	Band 1 responses are likely to describe some features of childhood in the poems with **broad** and probably **asserted** ideas. **Band 2** responses will be **more engaged** and organised and will show **some grasp** of concepts relating to different views of childhood in the poems. **Band 3** responses will show a **more consistently relevant focus** with **some clear exploration** of the speaker's experience of childhood. **Bands 4** and **5** will show evidence of **secure** understanding of **relevant** concepts combined with increasingly **perceptive and fluent** discussion.
AO2	**Band 1** responses are likely to be **descriptive/narrative** in approach and might identify basic features of the poems without further discussion. **Band 2** responses will show **some grasp** of techniques with some supporting evidence. **Band 3** responses will show **some clear** ideas about how the poets have used form and language choices. Responses at **Bands 4** and **5** will show increasing evidence of **effective analysis** of techniques and detailed critical understanding of the ways in which the poets have created effects and meanings.
	Poem A 'Pampas Grass' by Gillian Clarke Some features which candidates might choose for analysis include: • effect of simple childlike observations • language of 'voices', talking and saying, and of hearing • use of water imagery in stanza one which is later developed in stanza four to explore childhood understanding • use of sensuous language to create world of childhood • effects of the sounds of words, in particular the use of alliteration as in 'river-running rumour' and 'plumes silk-sound', 'shedding words on the wind'.
	Poem B 'In the beginning' by Jane Griffiths Some features which candidates might choose for analysis include: • effect of simple statements and repetition of 'In the beginning' • suggestion of deeper, possibly Biblical associations, in references to the beginning, tree, apples and garden • the uses of senses of sight and hearing • the shaping use of the 'tree' throughout the poem • the effects of the imagery of darkness at the end • the ways in which the limits of the child's world are created • the use of the train, perhaps to suggest wider world beyond the child's and deeper meanings.

	Poem C 'Childhood' by Edwin Muir Some features which candidates might choose for analysis include**:** • importance of looking, of looking closely and knowing what can't be seen • the way the gap, contrast between home and bigger world, is created • the suggestion of danger or challenge of wider world in language such as 'black' and 'unseen' • the change in tone and atmosphere in the central third stanza, in the use of the softer, brighter language of 'still light', 'clear in tranquil', 'in joy' • the soft, slow vowel sounds of stanza four suggesting time standing still, or being outside time • largely quiet effects of rhyme apart from the significant repetition of 'lay/away' which seems to express the two poles of the childhood experience home ('lay') and the sea and islands ('away'); candidates might comment on the effects of the 'came'/'name' rhyme of the last stanza • the use of the effect of the personification of the 'Grey tiny rocks' at the end. **Poem D 'The Cool Web'** by Robert Graves Some features which candidates might choose for analysis include: • the effects of the repetition of 'how hot' and 'how dreadful' • the use of contrasting language in the second stanza to emphasise the different nature of adult world • the effects of the repetition of 'speech' and 'spell away' • the way in which the second stanza parallels the first stanza and its effects • the effect of the imagery of the 'cool web' and its connections to 'hot' of first stanza and 'chill' of second • the use of the imagery of the sea • the twist in the last stanza, and the use of earlier lines in 'day', 'rose', 'sky', 'drums' • use of rhyme, especially in the last stanza, 'comes'/'drums' and 'day'/'way' • effect of monosyllabic last line.
AO4	**Candidates are likely to consider some of the following connections**: In relation to **'Pampas Grass'** and **'In the beginning'**: • the ways in which the child understands the world, in particular through hearing and looking • the limits of the child's world in each poem • the limitations of the child's language and its effects • the use of the natural world to create childhood; water and pampas grass, tree and garden • the importance of the poems' titles to the poems' views of childhood • the use of repetition, alliteration (sounds of words) in each poem • the use of similes in Clarke compared to use of suggested symbols in Griffiths • the very different endings; sensuous world of the child celebrated in Clarke, the mixed attitudes to the future in Griffiths. In relation to **'Pampas Grass'** and **'Childhood'**: • both show closeness of child to natural world • importance of the senses, hearing in Clarke, sight stronger in Muir • their relationship to adult world, both refer to fathers; home means security to Muir's child, in Clarke the child is outside the adult world and has to follow clues to understand it

- both poems towards their ends approach deeper, possibly transcendental experiences; in Clarke being without language seems to bring the child closer to nature, in Muir the child seems to find a moment outside time; for both senses bring about important experiences
- effects of sound, alliteration in particular, important in both poems
- Clarke seems to create the consciousness of a child, Muir seems more interested in the nature and effects of the outside world
- Muir creates a mood, an atmosphere (soft sounds and regular rhythm and form); Clarke a moment in a child's experience
- endings are very different; Clarke more active, childhood moves into something bigger, nature; Muir returns to safety, home, the adult world.

In relation to **'Pampas Grass'** and **'The Cool Web'**:
- the relationship between the child/children and the natural world
- the relationship between the child/children and the grownup/adult world
- the contrasting effects of imagery, especially water/sea imagery
- the poetic use of the sounds of language, particularly alliteration in Clarke and repetition and rhythmic patterns in Graves
- the contrasting results of the limitations of the child's/children's language
- the very different endings, uplifting in Clarke, more pessimistic about life after childhood in Graves.

Unit 3 Poetry Section B Assessment Grid

Band	AO1 *Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression* **15 marks**	AO2 *Analyse ways in which meanings are shaped in literary texts* **15 marks**	AO4 *Explore connections across literary texts* **30 marks**
5	**13-15 marks** • sophisticated and individual response to unseen poems; ideas are thoughtful and response is fully engaged and relevant • confident, perceptive application of literary concepts and terminology • effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	**13-15 marks** • perceptive, sophisticated analysis and evaluation of writers' use of language and poetic techniques to create meaning • confident and apt textual support • confident discussion of implicit meaning	**25-30 marks** • productive and illuminating connections/comparisons between poems
4	**10-12 marks** • clearly informed, engaged and well-structured response with clear understanding of the unseen poems • sound and apt application of literary terminology and concepts • expression is accurate and clear; response is organised and shows some evidence of an academic style and register	**10-12 marks** • sound, secure analysis and evaluation of writers' use of language and poetic techniques to create meaning • secure, apt textual support • sound, secure grasp of implicit meanings	**19-24 marks** • sound, secure and purposeful connections/comparisons between poems
3	**7-9 marks** • clearly engages with unseen poems and response is mostly relevant • some sensible use of key concepts and generally accurate use and application of terminology • reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.	**7-9 marks** • purposeful, detailed and mostly relevant analysis of writers' use of language and poetic techniques to create meaning • generally clear and accurate textual support • grasps some implicit meanings	**13-18 marks** • makes generally clear and appropriate connections/ comparisons between poems
2	**4-6 marks** • attempts to engage with unseen poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading • some, though may not always be relevant, use of terminology • expression may feature some inaccuracies	**4-6 marks** • makes some valid points about writers' use of language and poetic techniques to create meaning • supports points by some appropriate reference to unseen text • shows some grasp of implicit meaning	**7-12 marks** • makes some superficial, usually valid connections/ comparisons between poems
1	**1-3 marks** • superficial approach to unseen poems that may show partial/simple understanding • some grasp of basic terminology, though this may be uneven • errors in expression and lapses in clarity	**1-3 marks** • identifies basic language and stylistic features • discussion tends to be narrative/descriptive in nature • offers some support in the form of quotations from and references to unseen text which may not always be relevant	**1-6 marks** • identifies superficial connections/comparisons between poems
0	0 marks: Response not credit worthy or not attempted.		

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